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which may well take rank with what has been achieved by modern Continental painters; and when Government at last came forward to promote historic art in the decoration of our Halls of Legislature, an immediate response was given that has resulted, and will result, in works which posterity may perhaps place higher than contemporary judgment.

The present collection, however, consists of pictures of cabinet proportions illustrative of every-day life and manners among us, appealing to every man's observation of nature and to our best feelings and affections, without rising to what is called historic art: as such, they are works that *all* can understand and all more or less appreciate. And this is especially to be insisted on, since a wrong impression is only too widely entertained that art does *not* appeal to the multitude, but only to those specially educated to appreciate it. Pictorial art does appeal directly to all in some of its highest qualities, inasmuch as it embodies images of beauty and expression; since both of these are parts of a language which nature has made common to all who are imbued with a sense of the beautiful, and an instinctive feeling enabling them to read the heart in the varied expression of the face or action, and therefore enabling them to enter into the painter's labours if he has truly rendered nature.

Thus far, then, all can judge of the painter's art,—all can tell if he fills them with pleasure by a sight of the beautiful, or touches their heart in sympathy with the expression he has portrayed. Not that it is asserted that all feel these qualities in their full force, or can be moved equally by his art. We are created with senses capable of culture, and as the Indian becomes acute of hearing and keen of vision by constant exercise of these bodily senses, so the intellectual may be cultured and improved; and this constitutes the high mission of the artist, and that which renders him a public benefactor—that his art stimulates mental culture. Nor does this culture contradict the first assertion, that art appeals directly to the multitude; there may be a difference in degree, there is none in kind, and as far as beauty and expression go, the painter appeals to all, knowing that in these respects "the whole earth" is still "of one language and one speech."

Nor are the untaught multitude shut out from the enjoyment of a still higher quality of the painter's art—the imaginative. Unlike the poet, who clothes his noblest images in *words*, which to the many never reveal things, of the painter it may be more truly said that through his art—

"We can behold  
Things manifold,  
That have not yet been wholly told,  
Have not been wholly sung or said;"

and not alone all that is probable, but all that is possible, becomes actual, embodied by the painter's skill on canvas.

Now if we would simply allow these three qualities in a picture to act upon our minds, how much of the painter's art would become a source of delight, shut up only when we attempt to be learned in qualities which we have not studied, and critical where passive enjoyment would bring the truest pleasure.

Let us look at any picture in the present Collection appealing distinctly to the qualities spoken of, and, simply endeavouring to enter into the painter's intentions, forget awhile to be critical, and be content for once to be amused.

There is no work in the Collection more fully illustrating the pleasure which all will derive from pictorial beauty than the *Perdita and Florizel* of Leslie (No. 114). It is impossible to suppose that one quite unacquainted with the play would be otherwise than deeply interested by the surpassingly sweet face and the modest purity of *Perdita*, or the more manly form and princely grace of him to whom she gives the flower; and all can understand the deep devouring love with which he gazes on her. Far higher, no doubt, will be the pleasure of the spectator who, although equally untaught in the rules of art, *has* read the poetical play from which the subject is taken. He will at once fully enter into

the painter's beautiful embodiment of her whose princely lineage shone through her shepherd rearing, and agreed with Florizel to think her—

“ . . . No shepherdess, but Flora  
Peering on April's front.”

The depth of love which the painter's skill reveals to the unread spectator will be far stronger in its appeal to him who has read the inimitable lines the poet has put into the mouth of Florizel :—

“ What you do  
Still betters what is done. When you speak, sweet,  
I'd have you do it ever : when you sing,  
I'd have you buy and sell so ; so give alms ;  
Pray so ; and for the ordering of your affairs,  
To sing them too : when you do dance, I wish you  
A wave o' the sea, that you might ever do  
Nothing but that ; move still, still so, and own  
No other function : each your doing,  
So singular in each particular,  
Crowns what you are doing in the present deeds,  
That all your acts are queens.”

The enjoyment of the intelligent observer will not end here. He will be led to remark how the painter has enhanced the loveliness of Perdita by contrasting it with the homely comeliness of Mopsa, and given her actions additional grace by the truthful clumsiness of the country maiden ; nor has the same artifice been neglected to add youth and beauty to the prince as compared with the aged father and his councillor. Many more sources of pleasure might be pointed out, but they refer to other qualities. These we may defer to the consideration of expression as a source of pleasure to all, and illustrate it by Mulready's picture of “ Giving a Bite,” No. 140. The subject matter of the picture is very slight ; but the story told is perfect in its kind—two boys, the one giving to the other a bite from an apple. The boy who is giving the bite is one of those whose look belies him that his gift is a compulsory one. He is evidently a poor-spirited creature, who dares not resist the demand “ give us a bite ;” but he yields it unwillingly, as his face and whole action most fully express. Instead of proffering the apple freely he shrinks, and drawing back his elbows, brings the fruit in the closest proximity to himself ; he pinches it with his fingers, and covers it up to limit the bite to the smallest possible surface ; while the bully who enforces it expresses in countenance and hands the eager and intense greediness of his nature ; the hands are instinct with expressive action ; he seems pouncing on his prey. At the lower part of the picture, the monkey of a poor Italian stroller eyes, with a face of the same expressive fear, a large dog, equally dreading a greedy bite. A child in a little girl's arms is also most thoroughly expressive of sleep. Into the various expression portrayed all can enter—the uninstructed in art as well as he who has made art his study ; the former, indeed, from being entirely free to rest upon the story, is likely to enjoy it even more fully than the latter, whose thoughts are taken up with other qualities of art into which the unlearned do not strive to enter.

The present Collection is not rich in purely-imaginative works, that is to say, works representing ideal beings or states of being, such as are the fairy scenes of MacIse or Paton, the scripture visions of Danby, or the mythological and poetical landscapes of Turner. Many works, however, and, among them, all those embodying subjects from our poets and other writers, are necessarily works of imagination, although they may be so fully realized by the painter's art that we forget the invention in the completeness of the realization.

The Dinner at Page's House, by Leslie (No. 110), for instance, makes us, as it were, personally acquainted with the imaginary individuals of the poet's drama, with Slender and Anne Page, with Falstaff and Bardolph, as well as with the two “ merry wives” ; so much so, indeed, that we accept them as real persons, and overlook that the whole is a pure invention, first of the poet—who makes us



know the characters by their deeds and speech—and then of the painter who, entering fully into the poet's mind, enables us to *see* what the latter had but partially revealed. Thus, when the painter is a thorough master of his art, he helps to open up the poet to the many; and "Sweet Anne Page," probably a mere abstraction when read of, becomes henceforth a living reality, that may, perchance, never more be separated from the language of the poet.

This realization by the painter, the multitude are thoroughly able to enter into and appreciate. It has been found by experience that men apprehend more easily by the eye than by the ear, that pictures are to them greater realities than are words; and, certainly, he that has, in ignorance of the play, looked with pleasure on such a work as the above, admiring it merely as the representation of a feast in the olden time, and drawing the characters of the guests only from the expression portrayed, will be interested more deeply still when he reads the play, and sees the skill with which the painter has revealed to him the conception of another. Thus the inventions of the painter are not only a source of pleasure in themselves, but open out other sources of gratification also.

In some cases the invention of the artist is exerted rather to exercise and call forth the imagination of the spectator himself than to display his own. "Suspense," by Landseer, is an excellent example of pictures of this class. A bloodhound is watching at a closed door, shut out, one may imagine, from the wounded knight his master. There are the steel gloves removed from the now powerless limbs—the torn eagle-plume speaks of the deadly strife—and the continuous track upon the floor shows how his life-blood flowed away drop by drop as he was borne within. Who does not watch with the faithful hound in deep "suspense" for some token that he yet lives? Others, again, may read the picture far differently; they may imagine that the dog has tracked the author of some act of violence or deed of blood; torn from his casque by the struggling victim, lies the plume on the floor, sprinkled with the blood shed in the struggle ere the victim was borne within the now closed portal; we recognize the scuffle of the moment, the hand clenching the door-post with fearful energy to prevent the closing, the stifled cries, the hopeless resistance. Yet there, like a watchful sentry, waiting in silence, the animal crouches, whose deep instincts teach him untiringly to follow the object of his search; the spectator himself waits in anxious eagerness for the re-opening door, anticipates the spring of the animal, and the renewed struggle that will ensue. Thus variously may the picture be read, each painting for himself a far different scene; but there are few who, looking on the painter's work, will stay entirely without the door, nor allow imagination to carry them away beyond the narrow canvas actually bounding the artist's labours.

Enough has been said to show the manner in which pictorial art speaks to all, and is intelligible to all, and how greatly the spectator's pleasure may be enlarged if he will examine in a true spirit. Some further remarks, however, may be useful to illustrate other qualities of pictorial art; remarks tending also to a just appreciation of the artist's labours. Among these, one of the first to be considered is imitation.

Painting is classed as one of the imitative arts, and there can be no question that much of the pleasure we derive from pictures arises from the imitative representation of objects. Take the lowest-class of works, pictures of still life. In these we shall at once allow that, while grouping, light and shade, and colour conduce to the pleasurable sensations they afford us, the imitative truth with which objects solid and in relief are represented on a flat surface, with all their varied qualities of colour, texture, transparency, &c., is the great source of our pleasure in them.

As subjects take a higher aim, and rely more largely on beauty, expression, or feeling, mere imitation becomes more and more secondary to those nobler qualities; and in works appealing directly to the imagination, it is surprising how small an amount of imitation is consistent with our deriving the fullest gratification from them. Thus the naked females of Vanderwerf are both well drawn and coloured, and evidently far more imitative than an outline by Flaxman; but the touching groups of the Hesiod would lose in their effect upon us, if coloured by even a greater hand than the Dutch painter.

The question of the relative imitation of nature has been so much discussed of late, and photography and the camera are giving us such insight into its multitudinous details, that many are apt to take a wrong view of imitation altogether, and to give it a higher rank than it deserves among the qualities of pictorial art. And first, they take a wrong view of imitation who pay attention to the imitation of *details* to the neglect of *general truth*; these give an undue importance to the parts, and overlook their subordination to the *whole*. The painter has the truest feeling for his art who endeavours to comprehend his subject and express it fully as a whole first: and, having done so, adds as much completion to the various details as they will admit of without interfering with the general truth; not commencing with the mere imitation of details, trusting to their culmination in a finished whole. The landscape-painter, for instance, who glories in being able to count the leaves of the trees in his picture or the blades of grass in his foreground—though he may be praised for his patience, has but a mean idea of beautiful nature, and will never arrive at the truth expressed in the pictures of Turner or Constable, since these make the spectator truly feel her endless infinity and fulness.

Again, in historic art, it is the thorough impression of the action or passion to be represented, the full realization of the incident chosen, that is to be the endeavour of the painter, through the expressive action of the figures—the character shown by the heads and hands; and if we are to be carried away from the contemplation of these high qualities to admire the truthful imitation of the stones of a wall or the bark of a tree in the back ground, the painter mars his own work, and the impression produced upon the mind is much lowered by the impertinent intrusion of unimportant truths. Even in art of a lower aim, those who examine pictures carefully will soon distinguish two modes of imitation—the one aiming at the representation of natural objects by the servile imitation of details,—attempting, as it were, to give the very threads of the various stuffs, or the individual hairs of the head; the other wherein the artist imitates rather the general texture of the drapery, the masses of the hair, or the qualities of the surface, in keeping with their local position in the picture. Of this latter and juster imitation, the picture of the Wedding Gown, by Mulready (No. 145) will afford many illustrations; as, for instance, the end of the counter on which the silk-mercator unfolds his goods; this cannot be looked at without our at once seeing that the painter intends to represent, not real mahogany, but a mere grainer's imitation of it; or the stool on which the purchasers rest, made gay by being covered with red *paper*. And yet this wonderful truth of external imitation is achieved without any undue or minute labour, but merely by a careful consideration of the general effect of such surfaces. These, again, although they delight us when we specially turn to their examination, by no means obtrude on the attention which the skill of the painter has managed fully to concentrate on the actors themselves.

The pictures of Landseer also are examples of faithful imitation, arising from attention to general truth rather than to minute details; but this has reference to another quality of art, technically called execution, differing extremely in the works of different painters, and which deserves a share of attention.

In addition to the pleasure derivable from the higher qualities of art—imagination, beauty, and expression, and also from imitation and colour, there is no doubt that the mere mode and manner of painting, or as it is technically called "execution," may be classed among the pleasure-giving qualities of a picture.

For while there is a national or general character in the *execution* of the several schools, the manner of handling of each individual painter is as varied as the hand-writing, to which indeed it is analogous, of different individuals.

This individuality of manner is often strikingly contrasted in painters of the same school, even when related to each other as master and scholar. What, for instance, can more radically differ than the execution of Rembrandt and his pupil Dow:—the full impasto of Rembrandt's lights—the deep unctious of his shadows—the bold vigour and skilful ease of his pencil: compared with the meagre minuteness, the petty prettiness, and feeble labouredness of Dow. Some painters, like Ostade, by repeated glazings, arrive at the jewelled richness of painted glass. Others, as Teniers, appear to accomplish all by a marvellous oneness.

Some have a heavy hand; some a light one; while a few, by a happy facility, give the effect of labour and completeness without any sense of its wearisome continuousness.

British artists have always paid great attention to execution, and have engrafted on their practice all the various excellences to be found in the old masters. In this they widely differ from the modern Continental schools, in which, until lately, but little attention was paid to variety of handling and to the different qualities of thick and thin painting—scumbling and glazing—opaque and transparent painting;—qualities which have special charms over the solid heaviness of those schools.

The varied modes of execution, and the pleasure derivable from them, will be best understood by again referring to examples. Thus, that happy facility which has already been alluded to is fully illustrated in the works of Sir E. Landseer. Examine carefully the " Fireside Party " (No. 90): here the hairy texture of the veritable race of Pepper and Mustard is given as it were hair by hair, yet it is achieved at once by a dexterous use of the painter's brush. Or turn from this work to the Tethered Ram, where the fullest truth of woolly texture is obtained by simply applying with a full brush the more solid pigment into that which has already been laid on as a ground with a large admixture of the painter's vehicle: days might be spent endeavouring to arrive at a result which the painter has achieved at once. The early works of this painter are a complete study for light-handed and beautiful execution; they look imitatively perfect, yet many instances are known of his extreme rapidity of execution. In the collection of the late Mr. Wells, of Redleaf, among many other works by this artist are two peculiarly illustrating this quality: one is a spaniel rushing out on a wounded bird; the bird and dog are the size of life, they have the fullest appearance of completeness, yet the picture was painted in two hours and a half: the other picture is a fallow deer the size of life, painted down to the knees, and of which Mr. Wells used to relate that on leaving the house to go to Penshurst Church the canvas was being strained by his butler, and on his return in about three hours, the picture was complete as it is now seen on the walls, so complete indeed that it is more than doubtful if equal truth of imitation could have resulted from a more laboured execution, or that the Vicar's remark would apply to it, that "the picture might have been better had the painter taken more pains."

To study a painter's progress in executive skill is also a source of much interest and pleasure, and easily attained by all who will seek to enjoy it. Let the visitor, for example, examine Mulready's picture of the " Fight interrupted " (No. 139), which he will perceive by the date on the pump was painted in 1816, and then pass to his picture of the " Wedding Gown " (No. 145), painted nearly thirty years later, in 1844, and compare the two merely as to modes of painting, that is to say, the use of the brush and the application of the pigments. The most unpractised eye will see that the earlier work is painted without much variety in a broad simple manner, the touch is flat and decisive with a degree of sameness, and the painting rather solid throughout, glazing having been little resorted to. If he now turn to the " Wedding Gown," he cannot but observe the wondrous richness and lustre which arises from the varied methods of execution adopted; some of the colours are as brilliant as precious stones from being laid pure and transparent over a white ground; some have a deep and intense richness from a semi-solid pigment having been used in a like manner. The lustre of the bride's dress is owing to the amber hue having been produced by glazing, while the brilliant red of the wood is the effect of a pure pigment on a luminous ground. In the dress of the errand boy a marvellous texture has been obtained by elaborate stippling with broken tints, while on the other hand the effect of hair has been given as dexterously as in the happiest of Landseer's works in the little sleeping dog on the floor. It is true that all that has been described will not at once be understood, and the means by which it is arrived at appreciated; but blind indeed must be the observer who does not see the wondrous handicraft that has been achieved by thirty years of patient study, achieved, moreover, at the same time, with the perfection of those higher qualities of feeling and invention which are more especially the birthright of genius.

These preliminary remarks on the oil paintings will, it is hoped, enable visitors to examine with some degree of method and, it is hoped, with increased interest, the various works in the Collection. The several qualities of beauty, expression, and feeling have been discussed and shown to appeal more or less to all alike, while other qualities of the painter's art, such as those of imitation and execution, have been shortly explained in order to invite attention to them. There are yet others which might have been entered upon, such as colour, composition, &c.; but as these would have required a lengthened consideration, they are left to the study and observation of those whose love of art leads them to endeavour to enter thoroughly into the qualities which contribute to its true excellence.

### Drawings and Sketches.

A small collection of drawings and sketches forms part of Mr. Sheepshanks' munificent gift. These are both interesting and instructive, since they show the process of thought by which artists work out their pictures. Among them will be found pen-and-ink and pencil jottings of first ideas, first lines of composition, blots of light and shade and colour, sketches of varied positions of heads, hands, and feet, tending to the fuller expression or more complete illustration of the subject of pictures; studies for backgrounds; and careful drawings of whole figures, drapery, and heads and hands, made either for study or to be used in the progress of the work itself.

Occasionally these sketches and drawings have reference to pictures in the Collection. But in these instances they most probably comprise only a small number of the studies actually produced in the completion of the picture. They will, however, be regarded with peculiar interest, as giving insight into the growth of ideas, and the working of the mind of the artist. From this cause the casual scrap, and the veriest blot by a master hand, may be invaluable, as containing, perchance, the germ of some idea afterwards expanded into a noble and immortal work.

This is exemplified by the pencil scrap No. 120, since in it Wilkie has noted down his first idea of some accidental group on which the picture of "Duncan Gray" was founded. In No. 121, the new-born thought has somewhat grown, and its light and shade become more marked, while missing, doubtless, many fragments, not at present in the Collection, we find (in Nos. 122 and 123) examples of those careful studies of the expression of hands which were made in his progress to the perfect work.

It is worthy of notice here, that Wilkie laid great stress on the hands in his compositions. He used to say that the interest and expression of the story was as much helped on by *two* hands as by *one* face. Hence he never hid a hand if he could avoid it; and the many varied studies made by him, as well as those by Mulready and other artists, will show how thoroughly the same truth is appreciated by all those who have excelled most in the conduct of the story in their works.

In view of the interest which thus attaches to such studies, it is to be hoped that opportunities may hereafter occur of still further increasing in this direction the value of Mr. Sheepshanks' gift, by obtaining, as far as possible, all the sketches and drawings for at least a few of the principal pictures comprised in this national collection.

Another interest attaches to some of these drawings as illustrating the advance of the individual from the student into the artist, and exhibiting the increased power and facility that arise from knowledge. Accordingly, the *dates* on the various works are sometimes of marked importance. This source of interest may be exemplified by a small number of very early drawings by E. Landseer, Nos. 48 to 56; some of them, the productions of his mere childhood, yet showing, even at the age of five years, the bent of his mind to that branch of art which his after career has so fully illustrated.

The careful drawings of figures, heads, hands, and draperies, which form part of the collection—while they will serve to remove entirely the imputation that British artists are indifferent draughtsmen—will show the student-artist the

pains and labour by which his predecessors have achieved their reputation ; and the public—ever unwilling to admit that genius is other than a happy inspiration, accomplishing all its works without study or toil—will see that even those who must be acknowledged to possess it in the fullest sense, have yet shown that labour is the price which must ever be paid for excellence.

It is to be confessed, however, that the practice of artists as regards sketches and studies is very varied,—and that while some, like Wilkie, Mulready, Cope, &c., make many sketches before commencing, and studies during the progress of their pictures ; others deem such a mode of proceeding objectionable, as exhausting their interest in their work and deadening the freshness of the first thought. Some even go so far as to think out their works wholly on the canvas. These, however, are the few, and the contrary has in all ages been the practice of the greatest and most original minds. Nor do we find that it has conduced to tameness and insipidity,—but rather to the refining and perfecting the first and vigorous idea.

It is, however, to be remembered that the conduct of the picture by previous studies and drawings was a necessity with many of the old masters, and hence, perhaps, in some degree the prevalence of the practice, since at least all those who worked in fresco were obliged to prepare studies and a complete cartoon of the whole arrangement of the work before proceeding to paint it on the wall. This cartoon was traced, or pricked and pounced on to the prepared ground, and the several parts, as the painter proceeded with the picture, being cut out from the cartoon, formed the studies from which the work was, piece by piece, rapidly executed. Fresco painting has only of late years been introduced into this country, and the commissions for such works confined to a few. The head (No. 166) by Dyce, cut for the purpose described above, from the cartoon of a fresco of "Neptune giving Britannia the empire of the sea," painted at Osborne for Her Majesty, forms a good specimen of the practice ; while the studies of drapery (Nos. 175 to 179) by Herbert, are such as are made in the preparation of the cartoon, in this instance one of those in the vestibule of the House of Lords; the "Lear and Cordelia."

As another instance of the production of artists' sketches, and as illustrating the facility of invention and execution obtained through practice, the two drawings by Leslie (Nos. 58 and 59) may deserve a passing remark. These works were produced at meetings of the Sketching Society. This society, which existed for many years (and has brought into existence a multitude of sketches), consisted of a small number of artists who met by turns at each other's houses. The host of the evening provided the necessary drawing materials, and when the party were ready to commence sketching, and not until then, proposed the subject for the evening, to be treated by each according to his own fancy. They began their sketches at seven o'clock, and at ten these were gathered in completed, and the members, while partaking of a simple supper, freely criticized each other's labours. On breaking up for the evening the whole of their works were left for their entertainer. As the society consisted both of landscape and figure painters, and sometimes invited a sculptor friend to join them, the treatments of the same subject (sometimes a single word) were very varied.

On one occasion, it is said that the Queen, wishing to test that the sketches were actually invented and executed impromptu, desired to give the subject for the evening. It was selected by Her Majesty, and sent by a messenger when the party were actually assembled. When the given time had elapsed, the same messenger carried the whole of the sketches to the palace for inspection. The subject given was the word "desire," and many of the sketches made on that occasion are said to have been of peculiar excellence and fancy.

### Water-colour Paintings.

SOME few sketches in water colours, together with one or two works of a far higher character than sketches, are included in the gift of Mr. Sheepshanks. Water-colour painting is an art entirely of British origin, and acknowledged as

such by all the Continental schools; its commencement also, and the present perfection to which it has been brought, date almost within the century. It would seem its birthright, therefore, to be properly represented in our national collections, in order to preserve the honour due to its originators. The history of the art is now well known, and works of its founders are easily attainable; added to which, the generous gift by Turner (himself almost its originator) has endowed the nation with a series of invaluable pictures and sketches, forming in themselves a collection, and to which it is surely necessary to add the works of some of those who have laboured with him for the advancement of an art both beautiful in itself, and reflecting honour on the people among whom it has been produced.

Such a collection should contain paintings by Hearne, Rooker, Cosens, and Paul Sandby, in order to show what the art was in their hands, as well as by Girtin, Robson, Varley, De Wint, Fielding, Prout, and others, to show its rapid growth, and the brilliancy which resulted from the new method that they introduced. It is to be hoped that such a collection, truly national and British, will arise out of the united gifts of Mr. Turner and Mr. Sheepshanks. The nation is thus far deeply indebted to the generosity of *individuals* for its examples of British art, through the gifts of Mr. Vernon, Mr. Turner, and Mr. Sheepshanks; and as but a small annual outlay would now produce a complete historical series of the British school of water-colour painting, it is hardly possible to suppose that such an outlay will be withheld when so worthy and legitimate, and at the same time so truly national an object is to be attained.

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### Etchings.

THE collection comprises a number of impressions from etchings by Wilkie and others, in various states of the plates,—a series deserving careful inspection.

It should be understood, that what are called painter's etchings are works of quite a different character from engravings, as well as from the etchings produced to facilitate the engraver's labours. These latter are often wholly mechanical, the surface of the drawing or painting to be engraved is reduced carefully by squares, and the only part of the process that allows of any licence in operation is the more or less of detail gone into, or the deeper or fainter "biting in" of the lines with the aquafortis. Not so with painter's etchings: these are truly works of art on copper; thoughts gradually felt out and improved at the will and according to the feeling and taste of the painter, who, quite unrestrained and free, alters the composition, heightens the expression, improves the light, shade, and form, as freely as he would if working with the brush or the crayon. The changes that take place in the process are well exemplified in the etching of the two women at a cottage door, Nos. 251 to 256.

There are six different states of the plate of this etching. No. 251 is a feeble, first biting of the copper, with, as yet, little feeling of colour, and incomplete pictorial arrangement. In No. 252 an attempt has been made to force the light and shade and to give some colour to the whole; alterations are commenced, the petticoat of the female is changed into a quilted one, and a broad shadow thrown on the wall behind the woman with the child in her arms, while the fish hanging on the wall, and the cloth on the line, have been rendered points in the composition. The face of the woman standing in the doorway is a curious study of what appears at first misapplied labour; in No. 256, however, all the same lines are present, but they have been brought into due subordination to the general effects. No. 253 differs but little from No. 252, except that the light is concentrated downwards by the dark over the door, and by a half-tint on the wall on the left. This half-tint seems to have been first tried on the right hand of the door where vestiges of it remain partially cleared away. In No. 254 a great change has been made in the composition; a large mass of vine foliage has been etched in on the left—the scheme of the composition, both as to form, light and dark, and colour, has been entirely determined; we see it gradually heightened

and carried out in No. 255, and perfected by dry-point, bur, and tinting in No. 256, wherein the parts are rounded, the character of the faces fully expressed, and the secondary lights subdued—as that on the wall, the lid of the barrel, the foreground, and the dog—making them entirely subordinate to the principal light on the child and the woman that carries it, as well as to that on the close cap of the female at the door. This etching, on the first impression, is signed D. Wilkie, 1815. The completed proof is marked D. W., 1820. The numerous objects introduced are examples of Wilkie's observation of nature, the dried fish, the curb-bit, the tally inside the door, the chimney corbelled from the wall, the scraper, brushes, spades, flower-pots, &c., all illustrate his attention to details. This was such a habit with him that when about to paint a picture of the Execution of Lady Jane Grey, he went with one of his pupils to the Tower to look at the spot where it was said to have taken place, and was shown a piece of open ground, flanked by a high wall. Nothing was to be seen on this wall, except that high up there was a large rusty nail or spike. "Take out your book and make a sketch of it, man," said he to his pupil. "Who knows but it may have been the place where some traitor's head was fixed?" At any rate this sense of locality is of great value to the painter, however extreme this instance of it may appear.

The dog introduced in this plate affords a curious instance of Wilkie's repetition of an idea,—it is scratching its ear,—the same incident will be seen in the etching of the Lost Receipt (Nos. 263 and 264), and was again used in the picture of the First Earring, in the Vernon Gallery.

Some other etchings presented by the Etching Club, an association of artists for the promotion of etching, also form part of the Collection; a careful examination of these will show how completely the qualities for which each artist is celebrated in his pictures are evident also in the etchings, whether it be for expression, for drawing, for colour, or for general treatment of the story.

This catalogue contains the whole of the paintings, drawings, etchings, &c. included in the Collection; but the primary object in forming it being for reference and instruction in schools of art of the Department, and their exhibition to the public being made subject to the necessary arrangements for such purposes—it follows, that all the works included in the following inventory will not be found at any one time on the walls of the Exhibition, but only a selection periodically changed.

Those drawings and sketches which form part of Mr. Sheepshanks' gift are either specially named or are marked with the initial J. S.; of the rest, some have been purchased to add to the Collection, and some few obtained by gifts from the artists and others.

**INVENTORY**  
**OF THE**  
**PICTURES, DRAWINGS, ETCHINGS, &c.,**  
**IN THE**  
**BRITISH FINE ART COLLECTIONS,**  
**AT CROMWELL GARDENS, SOUTH KENSINGTON,**  
**For the most part the Gift of John Sheepshanks, Esq.**

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b. 1801. BONNINGTON, R. d. 1828.

1. Landscape.

b. 1805. BRANDARD, R.

2. Hastings, from the Castle Hill.

3. Do. East Cliff.

4. Do. The Priory.

b. 1788. BURNET, JAMES. d. 1816.

5. Landscape with Cattle, Evening.

5.\*Milking time.

b. 1784. BURNET, JOHN.

6. Landscape, Cow drinking.

7. Fish Market, Hastings.

b. 1779. CALLCOTT, Sir A. W. d. 1844.

8. Italian Landscape, composition.

9. Brisk Gale, a Dutch East Indiaman landing passengers.

10. Slender and Anne Page. "Merry Wives of Windsor." Act 1, Scene 1.

11. Dort.

12. Falstaff and Simple. "Merry Wives of Windsor." Act 4, Scene 5.

13. Seaport and Jetty. The Gale rising.

14. An Inn-door, near Gravesend.

15. A sunny morning.

16. Coast Scene.

b. 1793. CARPENTER, Mrs. WM.

17. Devotion.

18. Sisters—the Artist's two daughters.

19. Ockham Church, a sketch.

b. 1770. CLINT, G. d. 1821.

20. Charles Young as Hamlet, and Miss Glover as Ophelia.

21. "Paul Pry." Liston, Madame Vestris, Miss Glover, and Mr. Williams.

22. La Palermitana.

23. Scene from the Comedy of "The Honeymoon."



b. 1788. COLLINS, WILLIAM, R. A. d. 1847.

- 24. Villa d'Este, Tivoli.
- 25. Caves of Ulysses, at Sorrento.
- 26. Sorrento, Bay of Naples.
- 27. Rustic Civility.
- 28. Hall Sands, Devonshire.
- 29. The stray Kitten.
- 30. Bayham Abbey.
- 31. Seaford, Coast of Sussex.
- 32. Country Kitchen.

b. 1776. CONSTABLE, JOHN, R. A. d. 1837

- 33. Salisbury Cathedral, from the Bishop's grounds.
- 34. Landscape, Dedham Mill.
- 35. Hampstead Heath.
- 36. Hampstead Heath.
- 37. Boat-building. Flatford Mill.
- 38. Water Meadows, near Salisbury.

b. 1811. COOKE, E. W., A. R. A.

- 39. Lobster Pots.
- 40. Mending the Bait Nets.
- 41. Brighton Sands.
- 42. The Antiquary's Cell.
- 43. Mont St. Michel, Normandy.
- 44. Mackerel.
- 45. Portsmouth, The Hulks.
- 46. Hastings, from All Saints' Church.
- 47. Windmills, Blackheath.
- 48. Carp.
- 49. Portsmouth Harbour, "the Victory."

b. 1787. COOPER, ABM., R. A.

- 50. White Horse at Stable Door.
- 51. Donkey in Stable.

b. 1811. COPE, C. W., R. A.

- 52. Palpitation.
- 53. The Young Mother.
- 54. The Hawthorn Bush. Goldsmith's "Deserted Village."
- 55. Maiden Meditation.
- 56. Charity.
- 57. Almsgiving.
- 58. L'Allegro.
- 59. Il Penseroso.
- 60. Mother and Child.

b. 1811. CRESWICK, THOS., R. A.

- 61. Scene on the Tummel.
- 62. Summer's Afternoon.

b. 1769. CROME, J. d. 1821.

- 63. Near Yarmouth, Moonlight.
- 64. Landscape.

b. 1793. DANBY, F., A. R. A.

- 65. Disappointed Love.
- 66. Calypso's Island.
- 67. Norwegian Scene.

b. 1782. DAVIS, R. B. d. 1854.

68. Landscape near Virginia Water.

b. 1807. DUNCAN, THOS., A.R.A. d. 1845.

69. The Waefu' Heart, "Auld Robin Gray."

b. 1795. EASTLAKE, Sir C. L., Pres. R.A.

70. Peasant Woman bitten by a Snake.

71. Italian Contadina and Children.

b. 1787. ETTY, WM., R.A. d. 1849.

72. Head of a Cardinal.

73. Cupid and Psyche.

b. 1819. FRITH, W. P., R.A.

74. Scene from "The Good-natured Man." Honeywood introducing the bailiffs to Miss Richland as his friends. Act 3, Scene 1.

b. 1791. GEDDES, A., A.R.A. d. 1844.

75. Man Smoking.

76. Study from Giorgione.

b. GAUERMANN, F.

77. Wolves and Deer.

78. Wild Boar and Wolf.

b. 1800. HOLLAND, J.

79. Landscape, near Blackheath.

80. Nymwegen on the Rhine.

b. 1817. HORSLEY, J. C., A.R.A.

81. The Contrast—Youth and Age.

82. Waiting an Answer.

83. The Rival Performers.

b. 1778. JACKSON, J., R.A. d. 1831.

84. Portrait of himself.

85. ——— of Earl Grey.

b. 1802. LANCE, G.

86. A Fruit Piece.

b. 1802. LANDSEER, Sir EDWIN, R.A.

87. A Highland Breakfast.

88. The Drovers' Departure for the South.

89. The Dog and the Shadow.

90. A Fireside Party.

91. There's no place like Home.

92. The Two Dogs.

93. The old Shepherd's Chief Mourner.

94. A Jack in Office.

95. Tethered Rams.

96. Sancho Panza and Dapple.

97. The Angler's Guard.

98. A Naughty Child.

99. Suspense.

100. Comical Dogs.

101. Young Roebuck and Rough Hounds.

102. The Eagle's Nest.

## b. 1799. LANDSEER, CHARLES, R.A.

- 103. Temptation of Andrew Marvel.
- 104. Sterne's Maria.
- 105. The Hermit.

## b. 1799. LEE, F. R., R.A.

- 106. Landscape near Redleaf, Kent.
- 107. Coast scene, gathering Seaweed.
- 108. Distant view of Windsor.

## b. 1794. LESLIE, CHARLES R., R.A.

- 109. Scene from "The Taming of the Shrew," Act 4.
- 110. Principal Characters in "The Merry Wives of Windsor." Act I. Sc. 2.
- 111. Who can this be?
- 112. Who can this be from?
- 113. My Uncle Toby and Widow Wadman. Sterne's "Tristram Shandy."
- 114. Florizel and Perdita. "The Winter's Tale." Act 4. Sc. 3.
- 115. Autolycus. "The Winter's Tale." Act 4. Sc. 3.
- 116. "Le Bourgeois Gentilhomme." Molière. Act 3. Sc. 3.
- 117. "Les Femmes Savantes," Trissotin reading his sonnet. Molière. Act 3. Sc. 2.
- 118. "La Malade Imaginaire." Molière.
- 119. Don Quixote and Dorothea.
- 120. Laura introducing Gil Blas to Arsenia.
- 121. Female Head (oval).
- 122. Queen Katharine and Patience. Henry VIII., Act 3, Scene 1.
- 123. Amy Robsart.
- 124. The two young Princes in the Tower.
- 125. The Toilet—Lady examining a Necklace.
- 126. Portrait of H.R.H. the Princess Royal, sketch for "The Christening."
- 127. Portia.
- 128. Griselda.
- 129. Portrait of Her Majesty in the Coronation Robes. (A sketch.)
- 130. Garden Scene—Boy with Cart, portrait of the artist's youngest son.
- 131. Dulcinea del Toboso.
- 132. Sancho Panza.

## b. 1792. LINNELL, JOHN, Sen.

- 133. The Wild-flower Gatherers.
- 134. Landscape, Milking Cows.

## b. 1786. MULREADY, WM., R.A.

- 135. The Mall, Kensington Gravel Pits.
- 136. Near the Mall, Kensington.
- 137. Blackheath Park.
- 138. The Seven Ages. "As you like it," Act 2, Scene 7.
- 139. The Fight interrupted.
- 140. Giving a Bite.
- 141. First Love.
- 142. Interior, with Portrait of Mr. Sheepshanks.
- 143. "Open your mouth and shut your eyes."
- 144. Brother and Sister—pinching the ear.
- 145. Choosing the Wedding Gown. Goldsmith's "Vicar of Wakefield."
- 146. The Sonnet.
- 147. A Sailing Match.
- 148. The Butt—Shooting a Cherry.
- 149. A Toy Merchant.
- 150. The intercepted Billet.
- 151. Landscape with Cottage.
- 152. Portrait of Mr. Sheepshanks.

- 153. Landscape, Sketch at Hampstead Heath.
  - 154. Still Life.
  - 155. Landscape, Hampstead Heath.
  - 156. Sketch for the "Rattle."
  - 157. Small Landscape with Cottage.
  - 158. Cottages. 1806.
  - 159. Sketch for a Picture of Punch.
  - 160. Landscape—Cottage.
  - 161. Hampstead Heath.
  - 162. Sketch of a Child.
- b. 1805. MULLEADY, WM., JUN.
- 163. Teal.
  - 164. Interior—Housekeeper examining Baker's Bill.
- b. 1786. NASMYTH, PK. d. 1831.
- 165. Landscape.
- b. 1794. NEWTON, G. S., R.A. d. 1835.
- 166. Portia and Bassanio. "The Merchant of Venice," Act , Scene ..
- b. 1804. REDGRAVE, RD., R.A.
- 167. Cinderella.
  - 168. The Governess.
  - 169. Gulliver exhibited to the Brobdignag Farmer.
  - 170. Preparing to throw off her Weeds.
  - 171. Ophelia. Hamlet, Act 4, Scene 2.
  - 172. Bolton Abbey.
- b. RIPPINGILLE, E. B.
- 173. Beggars of the Roman Campagna.
- b. 1796. ROBERTS, DAVID, R.A.
- 174. Entrance to the Crypt, Roslyn Chapel.
  - 175. Old Buildings on the Darro, Grenada.
  - 176. Gate of Cairo, called Bab-el-Mutawellee.
- b. ROTHWELL, RD.
- 177. The Little Roamer.
  - 178. Noviciate Mendicants.
  - 179. The very picture of idleness.
- b. 1800. SIMSON, WM. d. 1847.
- 180. Interior of a Cow-house.
  - 181. Gil Blas introducing himself to Laura.
  - 182. Sketch for a picture of William Tell.
- b. 1752. SMIRKE, R., R.A. d. 1845.
- 183. Scene from the Humorous Lieutenant.
  - 184. Illustration from Beaumont and Fletcher.
- b. SMITH, G.
- 185. Another Bite.
  - 186. Temptation—a Fruit-stall.
  - 187. Children gathering Wild Flowers.
- b. 1798. STANFIELD, CLARKSON, R.A.
- 188. Near Cologne, on the Rhine.
  - 189. Market Boat on the Scheldt.
  - 190. Sands near Boulogne.

## b. 1794. STARK, J.

- 191. Fishponds near Hastings.
- 192. Lloyd's Pulpit near Festiniog.
- 193. Ponds and Windmills, Hastings.
- 194. Landscape.
- 195. Distant View of Windsor.
- 196. Landscape.

## b. 1755. STOTHARD, THOS., R.A. d. 1834.

- 197. Shakspeare's principal Characters.
- 198. Tam O'Shanter.
- 199. John Gilpin.
- 200. Sir Roger de Coverley and the Gipsies.
- 201. Twelfth Night.
- 202. Brunetta and Phyllis.
- 203. Sancho and the Duchess.
- 204. Scene from the Tempest.
- 205. — from K. John. Const. "Here I and Sorrow sit." Act 3. Sc. 1
- 206. Allegorical Sketch.

## b. 1775. TURNER, JOHN M. W., R.A. d. 1851.

- 207. Line Fishing off Hastings.
- 208. Venice.
- 209. St. Michael's Mount, Cornwall.
- 210. Cowes—Royal Yacht Squadron.
- 211. Blue Lights—Vessel in distress off Yarmouth.

## b. 1781. UWINS, THOS., R.A.

- 212. Suspicion.
- 213. Italian Mother teaching her Child the Tarantella.
- 214. Neapolitan Boy decorating his Inamorata.
- 215. The Favourite Shepherd.

## b. 1769. WARD, JAMES, R.A.

- 216. Donkey and Pigs.
- 217. Pigs.
- 218. A Pig.

## b. 1800. WEBSTER, THOS., R.A.

- 219. Sickness and Health.
- 220. Going to the Fair.
- 221. Returning from the Fair.
- 222. A Village Choir.
- 223. Contrary Winds.
- 224. Reading the Scriptures.

## b. 1785. WILKIE, SIR D., R.A. d. 1841.

- 225. The Broken Jar.
- 226. The Refusal, from Burns' Song of "Duncan Gray."
- 227. Sketch of a Bookcase for "the Letter of Introduction."
- 228. The Errand Boy, a Sketch.
- 229. Sketch of a Head and two Hands.
- 230. Sketch of the Daughters of Walter Scott.
- 231. Sketch of a head, for "the Rabbit on the Wall."
- 232. Landscape Sketch—the Gipsy Party.

## b. 1786. WITHERINGTON, W. F., R.A.

- 233. The Hop Garden.

[All the oil pictures from No. 1 to No. 233, inclusive, are contained in the gift of Mr. Sheepshanks.]

**Inventory of Drawings, Etchings, &c., in the British Fine Arts  
Collection, in the South Kensington Museum.**

b. 1805. BRANDARD, R.

1. Rocks at Hastings. (Water colour.)

b. BROCKEY. d.

2. The Blonde, Female Head. (Coloured chalk.)
3. The Brunette, ditto. (Coloured chalk.)

b. 1779. CALLCOTT, Sir A. W., R.A. d. 1844.

4. Studies of composition, 8 in one frame. (Pencil.)
5. Lugger making for the mouth of a harbour. (Pencil.)
6. Coast Scene—Fishing Smack lying to. (Indian ink and chalk.)
7. Rocks and Sea—Isle of Wight. (Chalk.)
8. Greenwich Hospital. (Pencil.)
9. River View, with Bridge and Cathedral.

b. 1787. COLLINS, Wm., R.A. d. 1847.

10. The Young Boat-builders. Sketch for picture of "Seaford." (Pencil.)
11. Coast Scene. (Water colour.)
12. Studies of English Scenery, 4 in one frame. (Water colour.)
13. The River Side. (Water colour.)
14. Street in Naples, with Castle of St. Elmo. (Water colour.)

b. 1811. COOKE, E. W., A.R.A.

15. Brighton Sands. (Water colour.)
16. Sea Groyne at Hastings. (Ditto.)
17. Lobster Pots. (Ditto.)
18. Study for picture of "Mending the Bait Nets." (Ditto.)

b. 1811. COPE, C. W., R.A.

19. Sleeping Child, Life study. (Chalk.)
20. Study for picture of Palpitation. (Chalk.)
- 21, 22. Study for Cottar's Saturday Night. (Chalk.)
23. Study of a Kneeling Child, for picture of the "Penitent's Return."
24. Study of Hands, from life. (Coloured chalk.)
25. Youth and Age. (Pen and ink.)
26. Sketch for picture of "the Truants."
27. Study of Hands.
28. Prayer, Old Man's Head. (Chalk.)

b. 1800. HOLLAND, JAMES.

- 29 to 46. Series of 18 Sketches in Portugal. (Water colour.)
47. Nymwegen on the Rhine. (Water colour.)

b. 1802. LANDSEER, Sir EDWIN, R.A.

- 48 to 56. Early Drawings of Animals, 9 in one frame. (Pencil and water colour.)
57. Stags' Heads and Dog. (Chalk.)

b. 1794. LESLIE, C. R. R.A.

58. Don Quixote and the Showman's Lion. (Tinted sketch.)
59. Scene from "Peregrine Pickle."

## b. 1786. MULREADY, W., R.A.

- 60. Study for picture of "Punch." (Chalk.)
- 61. Sketch of Boys Wrestling, from picture of "The Convalescent."
- 62. Life Study of Girl and Child, for picture of Firing the Cannon. (Chalk.)
- 63. The Profile on the Wall. Sketch for picture of "The Origin of a Painter." (Chalk.)
- 64. Life Study of a Male Figure, and two Landscape Studies.
- 65. Landscape with Cattle.
- 66. Blackheath Park. (Pen and ink.)
- 67. Cottages. (Pencil.)
- 68 to 72. Two Landscape Sketches, with Boys Fishing; and three Studies for the picture of "The Barber's Shop." (Pen and ink.)
- 74. Life study. (Grey and red chalk.)
- 75. Study for the Portrait of Mr. Sheepshanks. (Pen and sepia.)
- 76 and 77. Sketch for the Housekeeper in the same picture and for the Ornamented Fireplace. (Pen and ink.)
- 78. Portrait of Mr. Sheepshanks. (Pen and sepia.)

## b. 1804. REDGRAVE, R.D., R.A.

- 79. Tring—Study from Nature. (Water colour.)
- 80. Fir Trees—do. (Pencil.)
- 81. Study of a Figure in the picture of "The Country Cousins." (Chalk.)
- 82. Brobdingnag Farmer looking at Gulliver. (Chalk.) See picture, No. 169.
- 83. "Kept in." Study for picture of "The Governess." (Chalk.)

## b. ROBSON, G. F. d. 1833.

- 84. Charlton, Kent. (Water colour.)

## b. 1800. SIMSON, WM. d. 1847.

- 85. Eel Pots—Sketch from Nature. (Water colour.)
- 86. Scotch Peasants. (Water colour.)
- 87. Hen and Chickens.—Study for the picture of an Interior, No. 182.

## b. 1775. TURNER, J. M. W., R.A. d. 1851.

- 88. Hornby Castle, Lancashire. (Water colour.)

## b. 1781. UWINS, THOMAS, R.A.

- 89. Mercury and Psyche. (Chalk.)
- 90. Cupid and Psyche. Study for a picture painted for the Queen. (Chalk.)

## b. WEBB, ED. d.

- 91. Fish-market at Hastings, mounted with No. 8. (Sepia.)

## b. 1801. WEBSTER, THOS., R.A.

- 92. The Leader of the Village Choir.

## b. 1785. WILKIE, SIR D., R.A. d. 1841.

- 93. The Peep of Day Boy. (Chalk.)

## b. 1784. BURNETT, JOHN.

- 94. Cottage near Hastings. (Water colour.)

## b. 1793. CARPENTER, MRS. WM.

- 95. Study from Nature. (Water colour.)

## b. 1811. COOKE, ED. W., A.R.A.

- 96 to 99. Studies of Fish Baskets on the Coast of Normandy. (Pencil.)  
 100. Upnor—slight sketch. (Water colour.)  
 101 to 104. Windmills, Blackheath. (Water colour.)  
 105. Study for picture entitled "The Antiquary's Cell."  
 106. Hulks in Portsmouth Harbour. (Water colour.)  
 107. Study of Armour. (Water colour, varnished.)  
 108. Study of Weeds. (Do. do.)  
 109. London Bridge, with boats, &c. (Two drawings, tinted.)  
 110. London Bridge.  
 111. On the Thames. (Tinted sketch.)  
 112. Near Battersea. (Tinted sketch.)

## b. 1791. GEDDES, A., R.A. d. 1844.

113. Il Bourguinone. Portrait from the Florentine Gallery. (Chalk.)

## b. 1802. LANDSEER, SIR EDWIN, R.A.

- 114 to 117. Recollections of Sir Walter and Lady Scott; and other slight sketches in pen and ink.

## b. 1794. LESLIE, CS. RT., R.A.

118. Mother teaching.

## b. 1785. WILKIE, SIR DAVID, R.A. d. 1841.

- 120 to 124. Sketches and Studies for picture of "The Refusal," from Burns' "Duncan Gray." (Pencil and chalk.)  
 125. Sketch in bistre of a Female.  
 126. Camels.

## b. 1778. JACKSON, J., R.A. d. 1831.

- 127 to 153. Series of 26 slight Sketches in Holland and Belgium, from the travelling sketch-book of the artist, in five frames. (Chalk and pencil)

[The Drawings and Sketches from No. 1 to 153, inclusive, are the gift of Mr. Sheepshanks; others also given by him will, as they occur, be marked—J. S.]

## b. BARRET, GEORGE. d.

154. Market Garden at Chelsea. (Water colour.)

## b. 1811. COPE, CS. W., R.A.

155. Study of Female Hands, for the picture of "The Sisters." (Chalk.)  
 156. Study of Hands of Brabantio, in the picture of "Othello." (Chalk.)  
 157. Study of a Head in picture of the "Death of Cardinal Wolsey."  
 158 and 159. Studies of Female Figure. (Pen and ink.)  
 160 and 161. Studies of Female Figure in the picture of "The Cup of Cold Water." (Chalk.)  
 162. Study of Child for same picture. (Chalk.)

## b. COX, DAVID.

163. Street in Beauvais.

## b. DYCE, WM., R.A.

- 164, 164\*, and 165. Studies for the fresco of the Baptism of Ethelbert. (Chalk.)  
 166. Head from the cartoon of "Neptune giving to Britannia the Empire of the Sea." Painted in fresco for Her Majesty at Osborne. (Charcoal.)  
 167. Study for picture of the Consecration of Archbishop Parker.  
 168. "Design" personified as a Female Figure. Drawing prepared for the cover of the Government Drawing Book.



returned to  
the last date

169. Study for picture of the Entombment in N retaining it  
170. Life Study of a Boy. (Chalk.)  
171. Life Study of a Female. (Pencil).  
172. Studies of Female Figure for fresco of ptly.  
in the House of Lords.  
173. Life Study of an Indian.  
174. Glenlaer, Dumfriesshire. (Water colour)

b. 1810. HERBERT, J.

175. Studies for "Cordelia" in the fresco  
and pencil.)  
176 to 179. Studies for same fresco.  
180, 181, 182. Studies of Heads for the  
Parliament. (Chalk.)  
183, 184. Study for picture of Christ and the  
185. Study for King Edward the Confessor at  
186. The Virgin and Child. (Pencil.)

LIOTARD.

187. Turk Seated. (Coloured chalk.)

b. 1798. STANFIELD, CLARKSON, J.

188. Dinant on the Meuse. (Water colour.)

b. 1755. STOTHARD, THOMAS, R.A. d. 1834.

189. The Vicar of Wakefield. (Indian ink.)  
190. The Sick Bed. (Indian ink.)

b. 1810. TOWNSEND, HENRY J.

191. Lions at Nightfall. (Coloured chalk.)  
192. Study for picture of "Burying the Family Plate."  
193. Study for cartoon of the "Fight for the Beacon."  
194. Cromwell.

b. 1785. WILKIE, SIR DAVID, R.A. d. 1841.

195. Reapers—slight Sketch in chalk, mounted with No. 167.

b. 1804. REDGRAVE, R., R.A.

196. The Cruel Parent. Study for picture of "The Outcast." (Chalk.)  
196.\* Girl Skipping. Study for figure in "The Governess." (Chalk.)

b. 1794. LESLIE, C. R., R.A.

197. Arranging the Head-dress. (Pen and ink.) (J. S.)  
198. The Guitar. (Ditto.) (J. S.)

b. 1786. MULREADY, WM., R.A.

199. A Cottage. (Pencil.) (J. S.)  
200. Profile of a Lady. (Pencil.) (J. S.)

b. 1755. STOTHARD, THOS., R.A. d. 1834.

- 201 and 202. Shakspeare's Characters, first thoughts and studies. (Pen and ink.)  
203, 204, 205. Designs for Monuments to Nelson, Fox, Heber.

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b. 1811,

- 96 to 99. Studies of Fish D. WEBSTER, THOS., R.A.  
 100. Upnor—slight sketch. His figures in the picture of "The Village Choir."  
 101 to 104. Windmills, Black  
 105. Study for picture entitled  
 106. Hulks in Portsmouth Harbour MULREADY, WM., R.A.  
 107. Study of Armour. (W. Drawing on Zinc. Presented by H. Cole,  
 108. Study of Weeds. THARD, T., R.A. d. 1834.  
 109. London Bridge, with boats  
 110. London Bridge.  
 111. On the Thames. (Tinted sketch)  
 112. Near Battersea. (Tinted sketch)

b. 1791. GEDDES, J. d. 1821.

113. H Bourguinone. Portrait presented by J. C. Robinson, Esq.

b. 1802. LAMMINGTON Club.

- 114 to 117. Recollections of 30 Etchings by various Members of the sketches in pen and ink. the Club.

b. 1794. ILKIE, Sir D., R.A. d. 1841.

118. Mother teaching. Stage Door. (Six states of the plate.)  
 Will. (Four states of the plate.)  
 b. 1785. With Mother. (Two states of the plate.)  
 120 to 124. Sketches of Receipt. (Two states of the plate.)  
 Burns' "Duncan Gray" a Sedan. (Four states of the plate.)  
 125. Sketch in V. Piper.  
 126. Camels. Scotch Boys at Breakfast. (Two states of the plate.)  
 A three-quarters figure of a man leaning on his stick. (Two states of the plate.)  
 127. Woman praying in a Roman Catholic Church.  
 travel to 276. Woman at a window reading a petition. (Two states of the plate.)  
 277. Beggars. Nos. 269 to 277 are in one frame.  
 278. Benvenuto Cellini.  
 280. Grandmother and Child. (Lithograph.)

\* Nos. 251 to 280 were presented by J. Sheepshanks, Esq.

*NOTICE.—One of the conditions inserted in the deed of gift of the pictures from Mr. Sheepshanks, provides that no works shall be copied or engraved without the express permission of the Artist.*

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